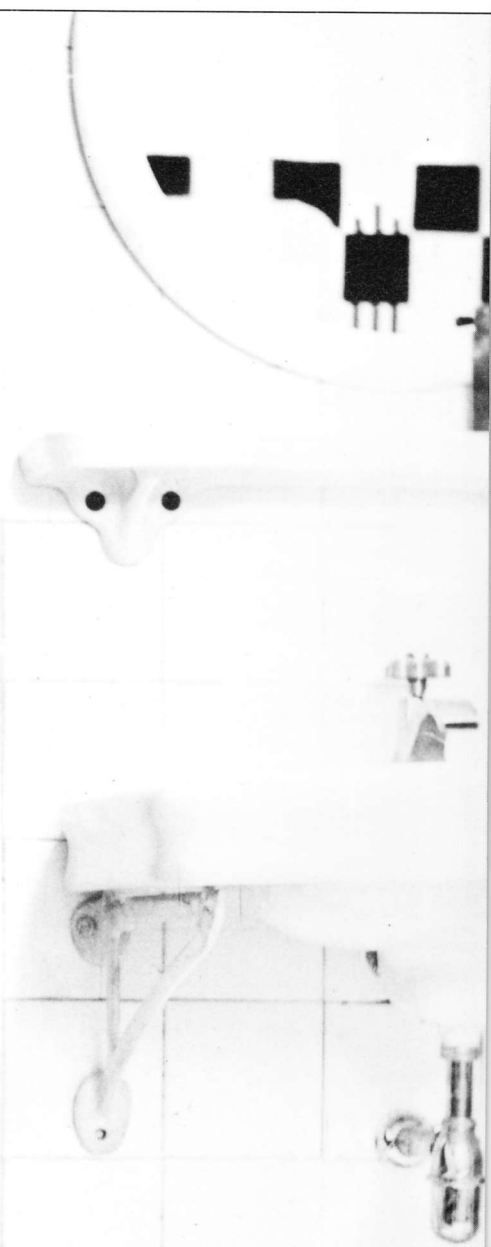




ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

JANUARY/FEBRUARY 1996



INSIDE: ♦ Hungarian Director Gyula Gazdag
♦ Carrington Premiere
♦ Association of Moving Image Archivists
♦ News & Notes

Marcello Mastroianni in Fellini's "8 1/2."

MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES



Given the intentionally eclectic nature of our public screenings, we are often asked if there is an underlying programming philosophy. How do screenings that range from documentary and risk-taking independent features to Hollywood classics and new international cinema hang together as a coherent program of offerings? How does one select what to show from seemingly unlimited possibilities?

The answer is the result of a combination of factors. First and foremost there is the Archive's core commitment to the preservation and restoration of the moving image heritage. The natural complement to preserving the film itself is showing the work in the theatrical context that was originally intended—pristine prints experienced in the presence of an audience and projected onto a bright screen larger than life. The Archive believes firmly that the single most compelling case on behalf of preservation is made when audiences fall in love with images on the screen and come to realize the tragedy of what might have been lost.

Secondly, programming priorities are dictated by the institutional mission specific to an archive situated at a great teaching and research university and closely affiliated with a school that trains film and television directors, writers, animators, producers and scholars. For that reason the Archive strives for programming that balances lessons learned from both the past and the present: historic classics exemplifying the achievements of past masters of the craft, and risk-taking independent films that expand the possibilities for film language and challenge current orthodoxies. Both kinds of programming are all the more important for audiences that include many working movie industry professionals.

A third determinate of our programming philosophy follows the logic of geography and demographics—the extraordinary cultural diversity of Los Angeles and its distinctive relationship to the nations of Asia, the Pacific Rim and Latin America. To meet this challenge, Archive programmers literally travel the world looking for the most innovative work from national cinemas that otherwise might never find theatrical distribution in the United States. Here at home, we seek out original works created by independent film and video makers reflecting the realities of Los Angeles' ethnic communities.

Fully aware of the international nature of both film and film preservation, there is a fourth focus of Archive programming: in-depth programming of international cinema, both old and new, often drawing upon the Archive's extensive network of friends around the world. The recent Fellini retrospective is a case in point. The screening was comprehensive (all 23 of his features); the prints were magnificent (newly struck by Cinecitta International); informative written documentation accompanied the screenings; and the overall programming was multi-institutional involving the Academy of Motion Picture Arts and Sciences and various Italian cultural organizations. For Los Angeles audiences who may have seen

only his best-known films, it was a rare occasion to trace the total evolution of Fellini's aesthetic. For younger audiences, it was a thrilling moment of discovery—the kind of in-depth encounter with a filmmaker that archival programming is uniquely suited to present.

Which brings us to the last determinate that shapes programming decisions—one that is far more mundane than issues of institutional mission, but no less important; namely, painful limitations of funding and resources. Often what you choose to present is less a function of positive desire than an accommodation to the realities of limited means. The hard fact remains that programming that is diverse, risk-taking, international in scope, and committed to public education and the advancement of film culture is intrinsically costly—too costly to be sustained on ticket revenue alone. And tragically, the level of outside support is waning, particularly from the public sector.

If the Archive remains committed to its programming philosophy, how do we intend to confront these challenges in the years to come? First, we have prioritized the quest for a user-friendly screening facility that transforms going out to see a film in a theatrical setting into a memorable "event." Second, we hope to broaden our collaborative relationships with sister institutions to achieve a more effective division of programming responsibilities and a more efficient economy of scale. Third, we will be taking a look at our presentational and promotional strategies to increase their attractiveness to new audiences without sacrificing content or artistic integrity. Finally, we are engaged in an aggressive campaign to increase the level of support for film exhibition from the private sector including foundations, the film and television industry, and individuals committed to the survival of film culture in Los Angeles.

This essay started out with a discussion about philosophy and ended with a plea for financial support. In the world of non-profit public institutions, one cannot fulfill the first without taking care of the second. We desperately need good friends and generous supporters to work with the Archive to insure that philosophical goals become lived realities.

Robert Rosen
Director

CINE

Archive Talks to Gyula Gazdag About Filmmaking in Hungary

by David Pendleton

This past November, the Archive presented the largest series of recent Hungarian films to be shown in the United States for some time. The program, entitled "Hungarian Rhapsodies," featured twenty-two films, including highlights from the last ten years of Magyar filmmaking and spotlights on the careers of directors Béla Tarr and Gyula Gazdag.

Gazdag's association with the Archive began in 1987 when a retrospective of the director's work was presented to coincide with the release of his "A Hungarian Fairy Tale." At the time, Gazdag was teaching at Budapest Academy of Theater and Film Art, Hungary's leading film school. This combination of teaching and active filmmaking so impressed UCLA that Gazdag was invited to teach in the Department of Film and Television as a Distinguished Visiting Professor in 1989, leading ultimately to his current position as the Department's Vice-Chair of Production.

The series "Hungarian Rhapsodies" had its origin in two different places. While the Archive's programmers Geoffrey Gilmore and Andrea Alsberg were talking to Gazdag about putting together a comprehensive retrospective on the history of Hungarian cinema, Piers Handling of the Toronto Film Festival was deciding to highlight films from Hungary for the 1995 Festival. Ultimately, the two projects dovetailed, with the Archive picking up Handling's program and modifying it slightly, including the addition of an updated retrospective of Gazdag's films as a sidebar.

As a young man, Gazdag was a student at the famous Béla Balázs Studio in the early 1970s when István Szabó's first films announced a new wave of Hungarian filmmaking at a time when the previous master, Miklós Jancsó, was in retreat. (Szabó's most recent work, "Sweet Emma, Dear Böbe" [1992], opened the Archive's series.) Gazdag was expelled from the Studio in

MAGYAR:



"Sing on a Treadmill."

1975 by order of the Hungarian Communist Party's Central Committee. At the time, Gazdag had already directed his first three films, all of which had run into trouble with government censors. Also expelled were Ferenc Grünwalsky and György Szomjas, who have since gone on to become frequent collaborators, developing their own blend of shaggy-dog narrative, video imagery, offbeat and off-color humor, and an alternatively scathing and sympathetic look at human shortcomings.

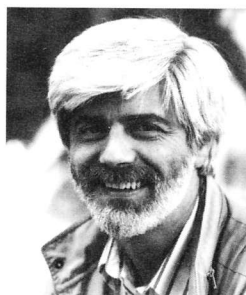
Some of those who remained at the Béla Balázs Studio later went on to form the Társulás Studio which produced the first films by Béla Tarr, the next prodigy of Hungarian cinema after Gazdag. These films are part of what has been called the "Budapest school," a movement of the early 1980s that shows a documentary-like attention to realism and social concerns and a disregard for the dramatics of narrative. (Another example is Pal Erdöss' "The Princess" [1982], also included in the series.) Over the years, Tarr has evolved away from a neorealist style toward a baroque mannerism, culminating in the seven-hour "Satantango" (1994), a hit on the festival circuit included in "Hungarian Rhapsodies," as is the hypnotic "Twilight" (1990) by Tarr associate György Fehér. Gazdag, who had lost touch with Tarr since coming to UCLA, ran into him again in Toronto during the film festival. "It gave us the opportunity to renew a friendship of mutual



"The Package Tour."



"Stand Off."



Gyula Gazdag.

shot of a visit to Allen Ginsberg by Hungarian poet and translator Istvan Eönsi. Gazdag followed the two of them around New York for five days last May and shot eighteen hours of footage to be edited into what he calls a "video

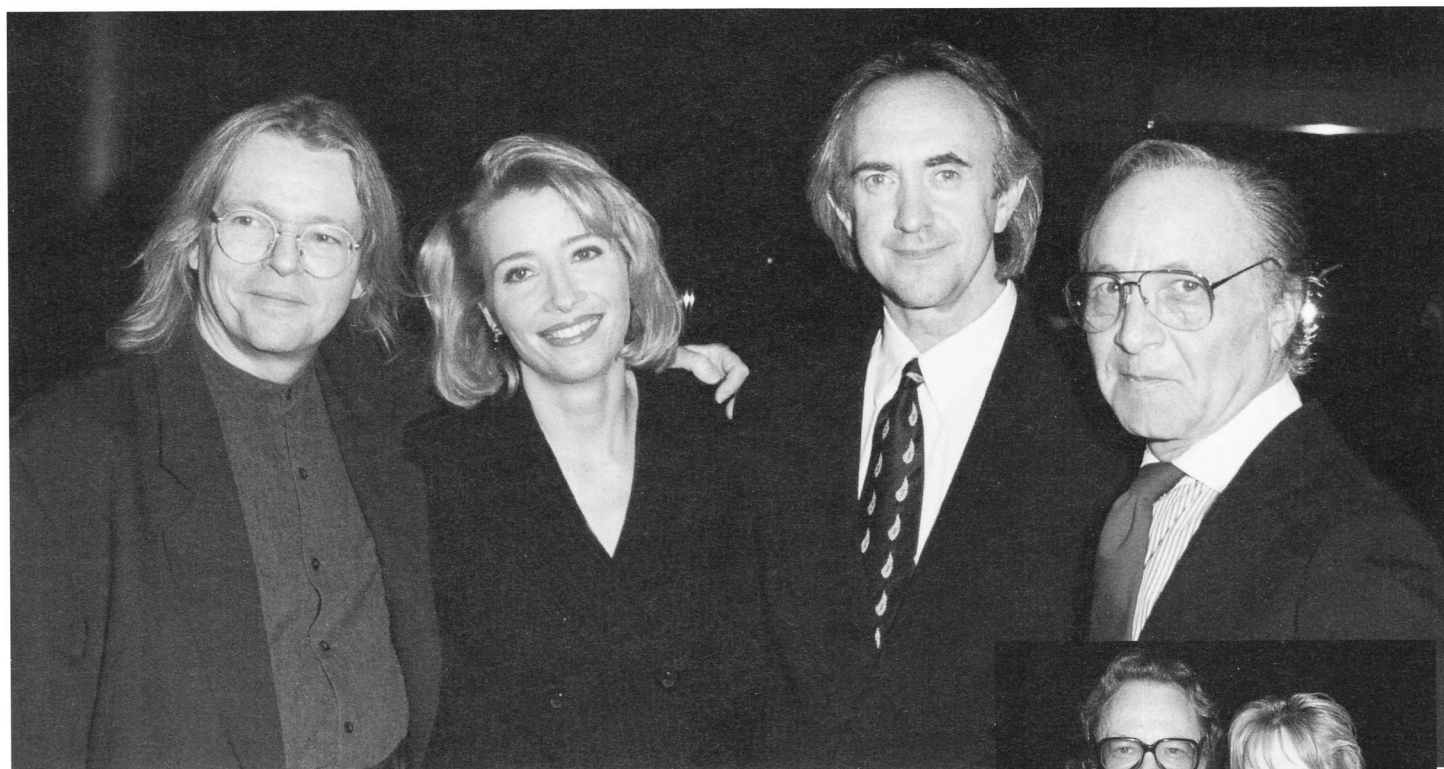
respect," Gazdag says.

Currently, Gazdag is now back to work as a director for the first time since the prescient political thriller "Standoff" (1988). He is currently editing footage he

diary" of the encounter.

For the moment, the bulk of the films, from the Magyar Filmunió, remain in Los Angeles while the Filmunió's Katalin Vajda talks to other American cinemathèques about the series. Meanwhile, Gazdag is not alone in his worries that the future of Hungarian cinema may be even bleaker than the present. Although American production companies have recently begun filming on location in Hungary, giving much-needed work to many talented technicians, that doesn't contribute much to the languishing budgets of domestic filmmakers, even as the government funding that they rely on is in danger of drying up. Given the wealth of talent highlighted in "Hungarian Rhapsodies," that would be a tragedy.

CARRINGTON



From left to right, writer/director Christopher Hampton, stars Emma Thomson and Jonathan Pryce, and producer Ronald Shedlo.

by Elisabeth Greenbaum

In the archival world the perfect opportunity rarely presents itself, but that is exactly what happened when producer Ronald Shedlo graciously offered the Archive the benefit premiere of his award-winning film, "Carrington." Shedlo has been associated with the Archive for many years, donating films and television shows to its collection and strongly supporting its preservation and public programming activities.

Based on the book "Lytton Strachey" by Michael Holroyd, the film tells the true story of eminent Bloomsbury-era writer, Lytton Strachey, and his unconventional relationship with the free-thinking painter Dora Carrington. "Carrington" won both the Cannes Film Festival "Best Actor Award" for Jonathan Pryce and the "Special Jury Prize" for writer/director Christopher Hampton.

Preparation for this sort of event is a major undertaking, but in the true spirit of the benefit's auspicious beginnings, everything fell into place. Los Angeles Magazine offered its extraordinary staff and their talents—not only to promote the film and the Archive, but also to design and print the invitations, and gather together some of the best restaurants and beverage suppliers in Los Angeles to cater the post-film reception.

With the support of Gramercy Pictures, the film's writer/director Christopher Hampton, its stars Emma Thompson and Jonathan Pryce, and

Ronald Shedlo's fellow producer John McGrath were all able to participate in the premiere of "Carrington" on November 2. And Gramercy's expertise in throwing a party was evident throughout the evening.

The event, which took place at the Directors Guild of America, was unusual in that glamour took a back seat to intimacy, elegance and the Archive's message of preserving and making films available to the public. Archive Director Robert Rosen's opening remarks were followed by Christopher Hampton's warm reflections on the evening.

Thank you to our benefactors, whose generosity helped make the event such a success: Dini and Les Ostrov, Suzanne and Hans Zimmer, Deluxe Laboratories, The Walt Disney Company, Eastman Kodak Company and Technicolor.

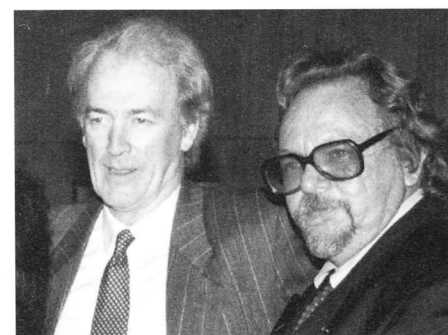
Thanks also to Virgin Atlantic Airlines, Absolut Kurant, Forest Glen Winery of Sonoma, Seagram's Gin, Evian, Abby Party Rents and Grey Goose Gallery, who helped make the evening possible. Abiquiu, La Cachette, David Slay's La Veranda, Drago, Fenix at the Argyle, Mani's Bakery, Modada and 72 Market Street have our gratitude for providing a wonderful array of hors d'oeuvres and desserts. A very special acknowledgment must go to Ted Guefen and John Arguelles for their unwavering support of the Archive during this project.



Archive Director Robert Rosen with Los Angeles Magazine's president and publisher Joan McCraw.



From left to right, Gramercy Pictures' Michael Kuhn, Russell Schwartz and Stewart Till.



Producer John McGrath with Robert Rosen.

NEH NEWSREEL REPORT: “THE 1930S IN AMERICA”

by *Cornelia Emerson*

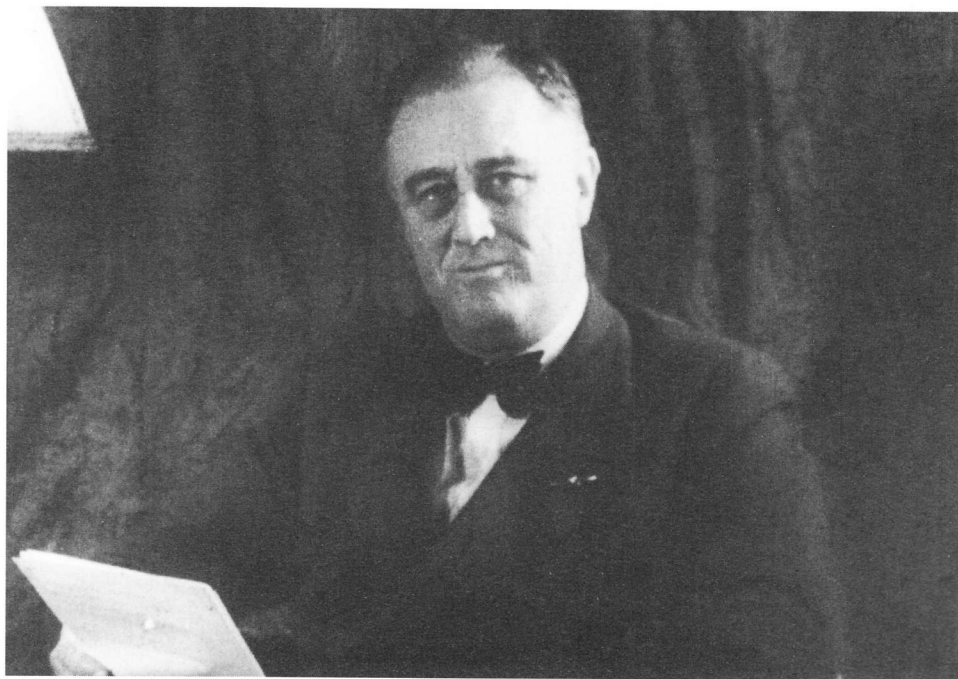
In the final year of “The 1930s: Prelude to War” project funded by the National Endowment for the Humanities (NEH), the focus turned homeward to “The 1930s in America,” surveying the impact of the decade’s upheavals on life in the United States.

Hearst newsreels vigorously fought the Depression at home, while warning Americans of the rise of Fascism abroad. Coverage focused mostly on major metropolitan areas—Boston, Chicago, New York, Los Angeles, Philadelphia, Washington, D.C.—with political leaders and events alternating with stories on broader social movements and cultural trends.

The chief goal of the Preservation Selection Committee, which met on December 7-9, was to identify a representative selection of this fascinating material for preservation. On Thursday, December 7, after an introduction by Director Robert Rosen, Curator Edward Richmond made a status report on preservation activities completed so far. Head of Research and Study Steven Ricci reviewed the selection process and provided selection guidelines for this very challenging year. The third year encompasses a vast quantity of material—some 1,896,990 feet (or 350 hours) of total footage on American topics during the tumultuous decade of the 1930s. Since only seven hours’ worth can be preserved for the current project, a chronology of major events and trends correlated to coverage in the Hearst newsreels had been prepared to guide the committee members’ decision-making.

On Friday, December 8, committee members attended a screening in Melnitz Theater, narrated by Newsreel Preservationist Blaine Bartell. He showed a selection of newsreels preserved during the first two years of the NEH grant, primarily material related to “Regional Conflicts” and “Europe in the 1930s.” In the afternoon, Steven Ricci conducted a lab demonstration of interactive uses for newsreel material, including pilot work done at UCLA and a comparison of historically oriented CD-ROM products on the market.

Because this was the final year the Preservation Selection Committee would meet, the question of developing a distribution plan to make the preserved footage useful to a wider public of students, teachers and scholars got top priority in all discussions. VHS cassettes with accompanying documentation (including maps, narratives, timelines, suggested readings and index) will probably be the first products to be made available, but CD-ROM and Internet formats for delivery were also explored. Also discussed was the idea of a conference focused on the use of such new media technologies



Nation unites in birthday party for President. Millions dance to help infantile paralysis drive. Mr. Roosevelt expresses his thanks to the nation. News of the Day Vol. 5, Issue 238. February 3, 1934.



Wonders of Chicago’s great century of progress are revealed to thousands on eve of opening (of World’s Fair). News of the Day Vol. 4, Issue 267. May 17, 1933.

in the teaching of history.

On Saturday, December 9, discussion continued about specific events and issues which the committee members felt should be selected in the third year of the project. Labor history, the peace movement and the changing role of women in society were some of the special interests addressed.

The distinguished group of professionals who form the Preservation Selection Committee are: Loni Ding, documentary filmmaker (“Nisei Soldier” and “Color of Power”); Michael Friend, Director of the Archive of the Academy of Motion Picture Arts and Sciences; Marina

Goldovskaya, documentary filmmaker (“Solovky Power” and “The Shattered Mirror”); Neil M. Heyman, Professor of History, San Diego State University; William Leuchtenberg, William Rand Kenan Professor of History at the University of North Carolina at Chapel Hill; William T. Murphy, Chief of the Motion Picture, Sound and Video Branch, the National Archives; Kevin Reilly, Professor of History, Raritan Valley Community College; Susan Ware, formerly Professor of History

at New York University; and Richard Weiss, Professor of History, UCLA.

“The 1930s: Prelude to War” project will provide not only a model “product” in the twenty-something hours of newsreel footage packaged for the educational market. It will also model an exemplary “process” of reasoned selection drawing on the expertise of academic, archival and documentary film-making communities, working together with the leadership of the National Endowment for the Humanities to preserve and make available to the public this huge body of historically significant moving images.

AMC Film Preservation Festival

The Third Annual Film Preservation Festival sponsored by the American Movie Classics (AMC) cable channel was held this year for a full week from October 2-8. The week spanned a century of American comedy, drawing on a magnitude of shorts and features representing every aspect of the industry: from Silent Era innovators Buster Keaton, Charlie Chaplin and Harold Lloyd to classic directors Preston Sturges and Howard Hawks on to contemporaries Blake Edwards and Woody Allen. As in past years, this cable festival was a fundraiser to benefit Martin Scorsese's Film Foundation and its member archives in advancing the work of film preservation.

UCLA contributed several fascinating films to the Festival. They included "Politiqueras," a rarely-seen Laurel and Hardy short in Spanish, and "Soup to Nuts," the first film appearance of Mo and Shemp Howard with Larry Fine before their act took on the name "The Three Stooges." The AMC Festival also featured the world premiere of the UCLA-preserved "It's In the Bag," a 1945 comedy produced by Jack Skirball, featuring Fred Allen, Jack Benny and a flea circus.

UCLA's share of the proceeds raised in AMC's Second Annual Film Preservation Festival, held in October 1994, was \$24,000. This sum will be used to complete the upgrading of picture and sound quality on three projects started with funding from Martin Scorsese and The Film Foundation—Andre de Toth's "Ramrod" (1947), John Ford's "Rio Grande" (1950) and Albert Lewin's "The Private Affairs of Bel Ami" (1947).

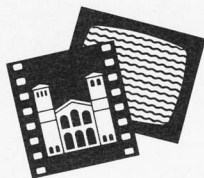


A rare Laurel and Hardy short was one of UCLA's contributions to the AMC Preservation Festival.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



ANNUAL MEMBERSHIP

in the Archive Council is at the following levels:

PRESERVATION CIRCLE

\$50,000 — *Save a color film!*

PRESERVATION CIRCLE

\$50,000 — *Save a black & white film!*

BENEFACTOR

\$5,000

SPONSOR

\$2,500

PATRON

\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

The Archive Council
UCLA Film and Television Archive
302 East Melnitz
Box 951323
Los Angeles, CA 90095-1323
(310) 206-8013

ARCHIVE COUNCIL FOUNDERS

Stan Cornyn
George Cosmatos
Marilyn Ehrman
Eric Ellenbogen
Mark Goodson*
Peter M. Hoffman
Jac Holzman
Juli Reding Hutner
Ellen Little
Robert Little
Ginny Mancini
Henry Mancini*
Rhonda Fleming Mann
Ted Mann
Mike Medavoy
Roddy McDowall
Evelyn Ostin
Mo Ostin
Dini Ostrov
Les Ostrov
David Woodley Packard
Cecilia deMille Presley
Lloyd E. Rigler
George Schaefer
Martin Scorsese
Aaron Spelling
Lynne Wasserman
Mimi Wolfen
Werner Wolfen
Bud Yorkin

*Deceased

ARCHIVE COUNCIL MEMBERS

PRESERVATION CIRCLE

Carl David Memorial Trust
Cecil B. DeMille Foundation
Joseph Drown Foundation
Mr. and Mrs. Arthur Haldane
Hallmark Cards, Inc.
Kimberly and Hugh Hefner
Audrey and Charles Kenis
Dini and Les Ostrov
David and Lucile Packard Foundation
Martin Scorsese
The Skirball Foundation
Sony Pictures Entertainment
Stanford Theatre Foundation

BENEFACTOR

Stan Cornyn
Samuel Goldwyn Jr.
Hollywood Foreign Press Association
Sheila and Walter Weisman

SPONSOR

Norman Jewison
Sandra Krause and William Fitzgerald
Ellen and Robert Little
Radisson Bel-Air Summit Hotel
Lloyd Rigler
Linda and Jay Sandrich
Westwood Plaza Hotel
Taipei Economic and Cultural Office
UCLA Center for Pacific Rim Studies

PATRON

Leonard Apt, M.D.
Eric Ellenbogen
Sheilah and Ronald Goldman
Randy Haberkamp
Jac Holzman
Kathleen Kennedy and Frank Marshall
Allen Klein
Gavin Lambert
Ginny Mancini
Thomas E. Murray
Mrs. Jack Oakie
Eleanor and Glenn A. Padnick
Max Palevsky
John Plak
James Pepper
Leonard Rabinowitz
Patricia and Edward Richmond
Dr. and Mrs. Sanbo S. Sakaguchi
Silent Society of Hollywood Heritage, Inc.
Society for Cinephiles
Aaron Spelling
Phoebe Sutton and Dawn Bodnar
Mr. and Mrs. Leigh A. Webb
Mimi and Werner Wolfen
Bud Yorkin

NEA Film Preservation Program

The Archive has received a \$50,000 grant from a streamlined National Endowment for the Arts film preservation program. This direct grant program replaces on a limited basis the AFI/NEA Film Preservation Program, which was abolished amid widespread protest in 1994. The funds will support the Archive's preservation of a group of rare motion pictures in three categories: silent features produced between 1917 and 1929, two Harold Lloyd comedies, and animated cartoons by Ub Iwerks and George Pal.

California Arts Council

The Archive has been awarded a new grant from the California Arts Council, in support of its multi-cultural public programming in 1995-96. "The Archive provides a valuable service to the media arts community," wrote the CAC panel, and "significant linkages to the community have been made in the the past few years."

Packard Foundation Grants

The David and Lucile Packard Foundation has approved two new grants to the Archive. The first is for \$86,250, to support preservation of seven classic films—"The Devil and the Deep," (dir. Marion Gering, 1932), an early Cary Grant vehicle; the Harold Lloyd features "Safety Last" (1923), "Welcome Danger" (1929) and "Feet First" (1930); plus four rare Lloyd shorts. Another grant of \$100,000 will allow the Archive to complete the ambitious work on "Joan of Arc" (dir. Victor Fleming, 1948) already begun with the support of the Packard Foundation and to preserve the Technicolor musical "Can't Help Singing" (dir. Frank Ryan, 1944). A long-standing supporter of the Archive, the Packard Foundation has given some \$373,750 toward film preservation in the last year and a half.



Ingrid Bergman as "Joan of Arc."



Sir Ian McKellen as Richard III.

Intel Gift

Intel Corporation has recently made its second substantial gift to support ongoing Archive research projects in new media. Last year, with Intel's financial backing and equipment donation, the Archive expanded its efforts to use digital technologies to provide innovative access to rare archival materials. These efforts concentrate in two principal areas: the creation of multi-disciplinary teaching prototypes and the construction of visual browsing tools for complex datasets. These research projects are supervised by the Archive's Head of Research and Study Steven Ricci and Film and Television Department Professor Stephen Mamber.

Cinergi Pictures Gift

Andrew Vajna on behalf of Cinergi Pictures Entertainment has made a contribution in support of the Archive's fall series "Hungarian Rhapsodies." The series provided a rare look at the distinctive sensibility and visual exuberance of the past two decades of Hungarian filmmaking.

Trust for Mutual Understanding

The Trust for Mutual Understanding, a New York foundation which supports cultural exchanges between the United States, the former Soviet Union, and Eastern and Central Europe, has made a \$10,000 grant to the Archive. The funds will be used for the January conference and screening series, "American and Russian Film: A Post-Cold War Perspective." The screenings give local audiences an extraordinary opportunity to see depictions of Americans in early Soviet films such as "Mr. West in the Land of the Bolsheviks" and "The Kiss of Mary Pickford."

"Richard III" Screens at Melnitz

On December 11, Archive Council members and supporters of the School of Theater, Film and Television were treated to a private preview screening of Sir Ian McKellen's "Richard III" in Melnitz Theater. McKellen, Great Britain's foremost Shakespearean actor, reprises the role he brought to UCLA's Royce Hall in 1992, portraying Richard as England's most ruthless monarch, a charismatic malcontent who gains the throne through a mix of treachery, seduction and murder. The film's cast also features Annette Bening, Robert Downey, Jr., Maggie Smith and Nigel Hawthorne. The unique film version, made available by United Artists, had Archive Council member Ellen Little as an executive producer, along with Sir Ian McKellen, Richard Eyre and Maria Apodiasos.

Drown Foundation

For the fourth year in a row, the Joseph Drown Foundation has approved a grant of \$25,000 to help preserve the Hearst-Metrotone newsreel collection at the Archive. Last year, Drown funds preserved and restored a complete newsreel from 1931 (with early footage of a Nazi rally in Germany and Mussolini reviewing a parade in Rome) and another from 1937 (including the aftermath of the bombing of Guernica during the Spanish Civil War and the coronation of George VI of England). Also preserved were unreleased vault materials dating from 1914 to 1938, and a special issue newsreel on the Republican convention of 1952. Norman C. Obrow, president of the Drown Foundation, praised the Hearst collection as "this vivid reflection of the events of the first half of the twentieth century which are so important for future generations to view."

SRLF: New Storage Facility for Archive

by Donna Ross

Cold and dry may not seem like the ideal living environment for a lover of film, but for the films themselves, it's practically a paradise and a certain guarantee of longer life. Beginning in February, the UCLA Film and Television Archive's non-nitrate collection will be getting a new lease on life when it is relocated from the Archive's vaults in Hollywood to improved conditions at the Southern Regional Library Facility (SRLF) on the Westwood campus.

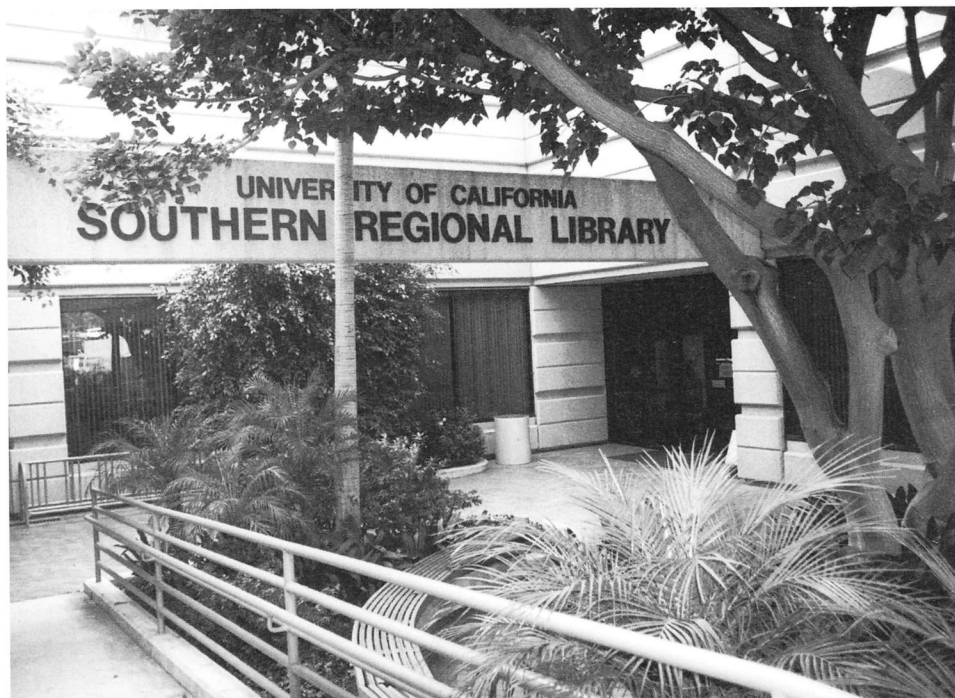
Completed in mid-January, Phase II of the three-building SRLF complex is an 87,600 square foot structure, of which UCLA Film and Television Archive materials fill one entire floor—about one third of the area. Separate from books and standard printed materials, the Archive's area will have special climate control features that slow down acetate film deterioration.

"The money we save by decreasing off-campus storage rentals will be used directly to support the Archive's preservation and access programs," said Archive Curator Eddie Richmond. "The SRLF relocation comes at an opportune time. It addresses our two greatest concerns: improved storage for our collection and the need to make up for University budget cuts and decreased funding from federal and state granting agencies. This move represents at least a partial solution to both problems—a vastly improved environment and reduced expenditures for rent. It's a very positive change for our collection."

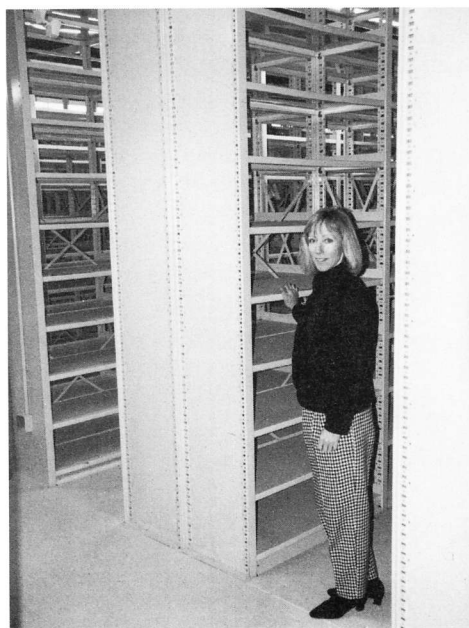
One room of the Archive's floor at SRLF II will be set aside for the reference collection—those materials that are loaned out, and those that are reserved for student, faculty and researcher use. Temperatures there will be set at 60 degrees Fahrenheit and 45 percent relative humidity. Another room, designated for UCLA's preservation collection, including duplicate negatives, fine grains and other printing elements, will be kept at 45-50 degrees Fahrenheit and 40-45 percent humidity.

Colleen Carlton, Operations Manager for SRLF, said relocating a collection of moving image materials and understanding how they're used by the public has been a big learning process for her and her staff. "We see the collection as such a treasure. It's a big step forward for film preservation, so on this side we're very excited to be in partnership with the Archive."

In addition to better climate controls, SRLF will give the Archive's collection another boost—bar codes to help in more efficient retrieval and inventory management. Bar coding will not be implemented until 1997 when the ORION 2 library database becomes operational.



Southern Regional Library Facility.



SRLF Operations Manager Colleen Carlton.

Located at the northwest corner of campus at 305 DeNeve Drive near the dorms and residence suites, SRLF will house 3.5 million volume equivalents—a volume equivalent is the size of a standard book—from all University of California campuses in the southern region of the state including San Diego, Los Angeles, Irvine, Riverside and Santa Barbara. The Archive's total motion picture and television collection includes approximately 100,000 titles: about 43,000 motion picture titles and 60,000 TV programs. About a quarter of the motion picture collection exists as nitrate prints or printing elements, and

this highly volatile pre-1950 film will remain in specially equipped vaults at the Archive's Hollywood facility where the entire collection is currently housed.

The move will begin on February 5 and is expected to last through the end of May, but extensive planning and preparation preceded the physical relocation. A second phase of the move—the relocation of some 16 million feet of safety newsreel film, Vitaphone disks, and radio disks and tapes which require more extensive processing—is scheduled to be completed by the end of 1997.

Temporary Archive staff have been hired to inspect the collection to insure that the inventory has been accurately recorded prior to the move, and to recan and relabel films whose cans have become damaged and rusted, or whose labels are torn or missing. SRLF staff will conduct the actual transport and reshelving of the collection at the new site.

Because the collection will be in a state of flux for several months, loans to other institutions for screenings and festivals are regrettably on hold until the move is complete. The Archive makes more loans to outside institutions than any other U.S. archive. UCLA instructors, researchers and depositors will continue to have access to Archive materials during the move, however, with some minor restrictions.

There will be no direct public access to film materials at SRLF. Researchers wishing to view materials will continue to do so at the Research and Study Center on campus or at the Hollywood location, depending on the format of the material.

Photos: Blaine Bonnell

AMIA: Conference '95

by Donna Ross

With Archive Curator Eddie Richmond at the helm as president, the Association of Moving Image Archivists (AMIA) held its fifth annual convention from October 10-14 in Toronto, Ontario.

A record number of archivists gathered for the conference this year. Attendance surpassed last year's record-breaking 270, with more than 290 participants representing nine countries including Australia, Great Britain, Ireland, Mexico, the Netherlands, Norway, Mexico and Venezuela, as well as the majority of participants from the United States and Canada.

In addition to Richmond, Archive staff attendees included Newsreel Preservationist Blaine Bartell, Film Preservation Assistant Rosa Castro, Television Archivist Dan Einstein, Preservation Officer Robert Gitt, Research and Study Center Manager Andrea Kalas, Cataloger Jane Magree and Cataloging Supervisor Martha Yee.

Richmond said the conference's success could be attributed to a good mix of substantive programming. In addition to the always impressive and varied selection of programs, a number of innovations were introduced at this year's conference. A vendors' exhibit room and official sponsorships from such groups as the Canadian Broadcasting Corporation; FPC Inc., a Kodak Company; PROTEK Film Preservation Vaults; and Kodak Canada, Inc. helped to offset costs and improve conference events. An expanded basic training workshop—considered by many to be the best one-day primer on moving image archiving in North America—and an advanced symposium presented by film lab technicians gave attendees at all skill and knowledge levels the opportunity to learn something new. The last innovation was a luncheon lecture series dedicated to the "Centenary of Moving Images," which will be compiled into a publication next year.

As president, Richmond chaired sessions on National Preservation Initiatives and the annual business meeting, and co-chaired the review of the AMIA bylaws. A number of other presentations featured Archive staffers. Blaine Bartell spoke on a panel about the preservation of American newsreels. Dan Einstein was a featured speaker in a session titled "Moving Image Advertising: Do We Want It? And What Do We Do With It?" Andrea Kalas chaired a session on accessing moving images which addressed the needs of the casual visitor and the scholarly researcher. Martha Yee was a featured speaker in a discussion comparing rules of cataloging moving image materials (Jane Magree pinch hit as moderator for Linda Tatich), and she also

co-presented a demonstration of Internet resources for archivists.

Other program topics included economic environmental control, multimedia publishing, film cleaning, developing archival facilities, digital formats and television archiving in North America. In addition to conference-wide programs, standing committees and working groups covering topics such as preservation, cataloging and documentation, and news and documentary collections met to discuss the year's activities and accomplishments. Participants also had the opportunity to tour the first all-digital broadcast facility, the Canadian Broadcasting Centre.

Richmond said he observed more than just an exchange of information at the conference,

though. In the five years AMIA has existed as a formal association, he said he has seen a greater spirit of cooperation and coordination among fellow archivists as a practical solution to getting the job done well, despite the drying up of funding resources.

"There's a growing sense beginning to crystalize among moving image archivists that we're members of an emerging profession. In the long run, that professionalism impacts the public by way of better preservation of our moving image heritage and more creative access to it. Today there's a greater desire than ever to work together to help that occur, and AMIA has become that forum."

Next year's conference will be held in Atlanta from December 3-7.

ROBERT GITT RECEIVES PRIZE AT PORDENONE

Preservation Officer Robert Gitt was in Pordenone, Italy for the Giornate del Cinema Muto, accompanying an impressive roster of UCLA-preserved silent films. On October 21 Gitt received the prestigious Prix Jean Mitry for his lifetime achievement in the field of film preservation. (The other winner this year was Einar Lauritzen, a Swedish film historian.) "Romola" (1924), directed by Henry King and starring Lillian and Dorothy Gish, a joint project of UCLA and the Stanford Theatre Foundation, was one of the festival's headliners. Based on the George Eliot novel depicting Florence in the Quattrocento, the film attracted especially strong interest in the Italian press. "Who Pays?" with an appearance by Henry King and a series of Max Fleischer's Koko-the-Clown cartoons rounded out UCLA's contribution to the Pordenone Festival.

In November, Gitt introduced three UCLA-preserved film programs at the London Film Festival—"The Second Vitaphone Program" of October 7, 1926; Jazz Age Vitaphone shorts from 1927-29; and "Paramount on Parade" from 1930. During the festival, he also appeared on a panel on film preservation, moderated by Clyde Jeavons of the National Film and Television Archive of the British Film Institute. Other panelists were Gian Luca Faranelli from the Cineteca del Comune di Bologna, Roger Mayer and Richard May from Turner Entertainment, Enno Patalas, formerly of the Munich Filmmuseum, and Hening Schou from the NFTVA of the British Film Institute.



Preservation Officer Robert Gitt with Festival officials at Pordenone.

NEWS & NOTES

by Cornelia Emerson, Jonathan Fahn and Donna Ross

Motion Picture Acquisitions

Studio deposits in the fall quarter included the following feature film releases from **20th Century Fox**: "Bye Bye Love" (Sam Weisman, 1995), "Kiss of Death" (Barbet Schroeder, 1995), "French Kiss" (Lawrence Kasdan, 1995), "Miracle on 34th Street" (Les Mayfield, 1994), "Nell" (Michael Apted, 1994), "Speed" (Jan DeBont, 1994) and "True Lies" (James Cameron, 1994). **Universal Pictures** deposited "Army of Darkness" (Sam Raimi, 1993), "The Cowboy Way" (Gregg Champion, 1994), "Heart and Souls" (Ron Underwood, 1993), "Radioland Murders" (Mel Smith, 1994), "Streetfighter" (Steven E. de Souza, 1994), "The Shadow" (Russell Mulcahy, 1994) and "The War" (Jon Avnet, 1994). Out on the Screen donated a 35mm print of "The Kiss" ("O Beijo No Asfalto") (Bruno Barreto, 1981). In cooperation with the University of Chile, the UCLA Department of Film and Television a 35mm print of a feature titled "La Tirana" (Richard Hawkins, ca. 1975). Retired film industry executive **Harold Nebenzal** donated 35mm safety projection prints of "The 3 Penny Opera" (G.W. Pabst, 1931; produced by Mr. Nebenzal's father, Seymour Nebenzal); and three copies of the English-dubbed version of the Japanese film "Onibaba" (Kaneto Shindo, 1965). Mr. Nebenzal also donated a 35mm nitrate print of "Betrayal" (Fedor Ozep, 1939; produced by Seymour Nebenzal), and 16mm prints of "L'Atlantide" (Jacques Feyder, 1921) and "Die 3 Groschen-Oper" (G.W. Pabst, 1931; produced by Seymour Nebenzal). Other private collectors donated "Z" (Costa-Gavras, 1969), "Martin Luther" (Irving Pichel, 1953). Long-time supporter Bob Dickson donated 35mm trailers from recent feature films; "The Bridges of Madison County," "The Indian in the Cupboard," "The Brady Bunch Movie," "Batman Forever," "Pocahontas," "Dead Presidents," "The Net," "A Walk in the Clouds," "Seven," "Showgirls" and "Devil in a Blue Dress." **Mrs. Randolph Scott** donated 16mm projection prints of nine feature films starring her late husband including "Abilene Town" (Edwin L. Marin, 1946), "Coroner Creek" (Ray Enright, 1948), "The Doolins of Oklahoma" (Gordon Douglas, 1949), "Gunfighters" (George Waggoner, 1947), "Hangman's Knot" (Roy Huggins, 1952) and "Man in the Saddle" (Andre de Toth, 1951). More than a dozen 16mm prints came from the estate of a late private collector, including "And Then There Were None" (René Clair, 1945), two copies of "Eye Witness" (Robert Montgomery, 1950), "Johnny Trouble" (John H. Auer, 1957), "Life At Stake" (Paul Guilfoyle, 1954), "Marjorie Morningstar" (Irving Rapper, 1958) and "The Stars Look Down" (Carol Reed, 1939). Donations of **16mm projection prints** from private collectors included "The Black Rose" (Henry Hathaway, 1950), "Pete Kelly's Blues" (Jack Webb, 1955), "Mohawk: A Legend of the Iroquois" (Kurt Neumann, 1956), "The Restless Breed" (Alan Dwan, 1957), "The Sword of Monte Cristo" (Maurice Geraghty, 1951) and "The Tiger and the Flame" (Sohrab Modi, 1955). Bonnie Rothbart Stark donated a number of VHS videocassettes of recent feature films.

Television Acquisitions

Recently, a wide variety of television programming has been acquired by the Archive. From producer Robert Wells, on 2" master tapes, came a 1959 color special for NBC entitled "**A Toast to Jerome Kern**." ABC gave three episodes on 16mm film of the show "Queen for A Day," circa 1960 and 1964. Also, from ABC came forty kinescopes from the 1955-60 country music show "Ozark Jubilee." ABC added thirteen episodes from 1955-56 of "The Grand Old Opry," which feature many of the top country and western music stars of the era. From **Loretta Young** came 16mm prints of three episodes of "Letter to Loretta," which aired on NBC in 1953; 21 episodes of "The Loretta Young Show," which aired on NBC from 1954-61, and 15 programs of "The New Loretta Young Show," which aired on CBS from 1962-63. From **Sid Luft**, on 3/4" tapes, the Archive received 22 episodes of "The Judy Garland Show," which were seen on CBS from 1963-64. From Dr. Charles Fuller, founder of the Fuller Theological Seminary, came 43 programs on 16mm kinescope of "The Old Fashioned Meeting," a religious show which aired on ABC from 1950-51. From Century Southwest Cable Television came 1" tapes of 114 public affairs programs presented on that service between 1988-93. From the Academy of Television Arts and Sciences came a 3/4" tape copy of the 47th annual **Emmy Awards** broadcast on Fox on September 10, 1995. Also from ATVAS came 216 different programs on VHS which feature

nominees for the 22nd annual Daytime Emmy Awards. From HBO, a 3/4" tape copy of "And the Band Played On." From von Zerneck-Sertner Films, on 3/4" tape, the 1995 CBS television movie entitled "Westside Waltz." Finally, from **WGBH** in Boston, copies of the ten-part PBS anthology series, "Rock and Roll."

Screenings

Films from UCLA proved very popular programming during fall 1995. The renowned Giornate del Cinema Muto in **Pordenone**, Italy in mid-October showed several Archive films (See story on p. 9). A **Gregory LaCava** retrospective which included the Archive's print of "His Nibs" (1921) traveled in Spain and Portugal between September and early November with screenings at the San Sebastian Film Festival, the Filmoteca Espanola in Madrid and the Cinemateca Portuguesa in Lisbon. The Festival Internacional de Cinema Fantastic de Sitges in **Barcelona, Spain** screened the George Pal animated shorts "And to Think That I Saw It on Mulberry Street" (1944) and "The 500 Hats of Bartholomew Cubbins" (1943) on October 8. "My Darling Clementine" (John Ford, 1946) was shown at the **Institut Lumiere** in France on October 28. XIV Mostra Internazionale del Cinema Libero of the Cineteca del Comune di Bologna (Italy) presented "Hell's Angels" (Howard Hughes, 1930); "Tabu—A Story of the South Seas" (F.W. Murnau, 1931); "The Wild One" (Laslo Benedek, 1954); "Somewhere in Dreamland" (Dave Fleischer, 1936) and "Eyes on Hollywood" (1949). The Fantoche International Festival of Animation in Zurich, Switzerland ran a Fleischer/Betty Boop retrospective including "Any Rags" (1931), "Boop-Oop-a-Doop" (1932), "Minnie the Moocher" (1932), "Poor Cinderella" (1934) and "Snow White" (1934). December's **DIAGNOLE** Film Festival at the Otto Preminger Institute in Innsbruck, Austria ran a Fred Zinnemann retrospective with the Archive's print of "The Men" (Fred Zinneman, 1950). The **National Film Theatre** (NFT) at the British Film Institute held an Errol Flynn retrospective on September 22 and featured the following films: "The Adventures of Don Juan" (Vincent Sherman, 1948); "The Prince and the Pauper" (William Keighley, 1937); and the documentary "The Cruise of The Zaca" (1952). The NFT—by way of the London Film Festival—screened "The Second Vitaphone Program" shorts with its companion feature "The Better 'Ole" (1927); "Vitaphone Jazz Shorts" and "Paramount on Parade." In November, the NFT showed "The Toll of the Sea." The Virginia Festival of American Film in Charlottesville screened "Gretchen the Greenhorn" (C.M. and S.A. Franklin, 1916) with Dorothy Gish, Ralph Lewis and Eugene Pallette on October 26. Universal Home Video hosted a screening of the UCLA-restored "For Whom the Bell Tolls" (Sam Wood, 1943) at the Tivoli Theatre in St. Louis on September 11. The **American Museum of the Moving Image** in Astoria, New York played "The Smiling Lieutenant" (Ernst Lubitsch, 1931) and "Applause" (Rouben Mamoulian, 1929) in November. More than two dozen Archive features, short subjects,



All Dressed Up and Nowhere to Go?
If you haven't already, why not put yourself or a friend on the Archive mailing list? Liven up your life and start receiving our newsletter, **ARCHIVE**, as well as the Film and Television Archive's screening and event **CALENDAR**. With over 500 films playing annually at the Archive, there isn't a moment to lose!

trailers and film excerpts and fragments were showcased at one of the largest classic film festivals in the country: **Cinecon 30**, the annual convention of the Society for Cinephiles. Some of the UCLA titles screened included "Part Time Wife" (Leo McCarey, 1930); "The Painted Woman" (John Blystone, 1932); "The Village Blacksmith" (John Ford, 1922); "Pointed Heels" (Edward Sutherland, 1930); "Sky Princess" (George Pal, 1942); "Tonight or Never" (Mervyn Leroy, 1931); "Farmyard Follies" (Walter Lantz, 1928); "Harlem Mania" (Vitaphone, 1929); "Trail of the Lonesome Pine" (nitrate) (Walter Wanger, 1936); "What, no men?" (nitrate) (1935); "The Brown Derby" (Charles Hines, 1926); "Fast Company" (1924); and "Circus Time" (1930). The **Stanford Theatre** in Palo Alto featured close to 40 Archive prints during its fall schedule. September's fare included "His Girl Friday" (Howard Hawks, 1940); "Movie Crazy" (Clyde Bruckman, 1932); "Follow Thru" (Laurence Schwab/Lloyd Corrigan, 1930). October's screenings included "The Virginian" (Victor Fleming, 1929); "Sign of the Cross" (Cecil B. DeMille, 1932); "The Love Parade" (Ernst Lubitsch, 1929); "Remember the Night" (Mitchell Leisen, 1940); "Road to Utopia" (Hal Walker, 1945); "Scarlet Empress" (Josef von Sternberg, 1935). Screenings in November featured "The Devil is a Woman" (Josef von Sternberg, 1935); "The Quiet Man" (John Ford, 1952); "To Each His Own" (Mitchell Leisen, 1946); "Meet John Doe" (Frank Capra, 1941); "Cover Girl" (Charles Vidor, 1944); "Blood and Sand" (Rouben Mamoulian, 1941). The **Silent Movie Theater** in Los Angeles a benefit series highlighting UCLA preservation in October. The series included "Valley of the Giants" (Charles J. Brabill, 1927); "The Divine Lady" (Frank Lloyd, 1929); "The Bright Shawl" (John S. Robertson, 1923); "More Pay, Less Work" (Albert Ray); "The Love Light" (Frances Marion, 1921); "Secrets" (Frank Borzage, 1933); a Harold Lloyd/Jobyna Ralston double bill from 1924 by the team of Fred Newmeyer and Sam Taylor: "Hot Water" and "Why Worry?"; "The Godless Girl" (Cecil B. DeMille, 1928); "The Bat Whispers" (Roland West, 1930). On October 26, the California Institute of the Arts in Valencia screened King Hu's "Raining in the Mountains." The **International Documentary Congress** screened "The Hollywood Ten" (John Berry, 1950) at the Writers' Guild Theater and "The Black Fox: The True Story of Adolf Hitler" (Louis Clyde Stoumen, 1962) at the Bing Theatre at LACMA in October. Vintage Theatricals hosted an evening with Laurel and Hardy at the Alex Theatre in Glendale, California on November 24 and 25 which included "Popular Science" and "Paramount Pictorial" shorts with the singalong "Ain't She Sweet." The Alex Theatre's own Film Society showed a volume of "News of the Day" newsreel footage with its December 9 screening of "Casablanca."

Commercial Services

The Commercial Services division has provided and licensed Hearst newsreel footage to a number of network and syndicated television shows such as "Sightings," "American Journal," "Hard Copy," "Baywatch," "New York Undercover," "Unsolved Mysteries," "Inside Edition," "NBC News Dateline" and "Eye To Eye with Connie Chung." Commercial Services continues to assist A&E's popular "Biography" series with footage on Al Capone, Malcolm X, Richard Nixon, Danny Thomas, Benito Mussolini and Alfred DuPont. CBS News received footage of Ronald Reagan and Walter Cronkite for separate retrospectives. Director Alan Holzman's Pink

Plastic Productions was licensed footage on Martin Luther King for an upcoming documentary. **Turner Movie Classics** Movies was helped in a retrospective on the Barrymores. ABC News "Intimate Portraits" incorporated Hearst footage in installments on Katherine Hepburn and Gloria Vanderbilt, while George Schlatter Productions used footage on Frank Sinatra for a live tribute taped at the Shrine Auditorium. To commemorate Julie Andrews' return to Broadway in "Victor/Victoria," **WNET** in New York received archival footage on her career. For "The Tonight Show With Jay Leno," Commercial Services supplied James Woods' acceptance speech at the 1987 Emmy Awards, and "Oprah" used Emmy footage of Ellen DeGeneres and Loni Anderson. The Ciesla Foundation, Inc. tapped our wealth of baseball footage for its upcoming "The Life and Times of Hank Greenberg." With the fiftieth anniversary of the **United Nations**, archival footage from UCLA's vaults appeared on all the major network news programs as well as NHK Japan. Little Rock and segregation were the subjects licensed for TVOntario. CBC Toronto used footage for a show entitled "The History of Newsreels." WGBH in Boston licensed footage for two PBS series: "People's Century" and "The American Experience." "Nova" utilized footage for a show on our money system. HBO received archival newsreel footage for a project on police in America. Finally, the **U.S. Holocaust Museum** in Washington, D.C. was provided with more Nazi footage as well as coverage of the 1936 Olympics.

Travels

In October a number of Archive staff members were in Toronto for the **AMIA** (Association of Moving Image Archivists) conference (see story on page 9). In October and November, Preservation Officer Robert Gitt attended the Giornate del Cinema Muto in Pordenone, Italy and the London Film Festival (see story on page 9). In late November **Head of Research and Study Steven Ricci** attended the FIAF Executive Committee meeting in Cancun, Mexico.

Visitors

Adrian Wooton, head of the **British Film Institute's** South Bank facility, met with Head of Programming Andrea Alsberg and Head of Research and Study Steven Ricci. On November 9-11, **Smithsonian** representatives Anna Caravelli, Lee Denny and Paul Johnson visited UCLA, meeting with TFT Dean Gilbert Cates and Archive Director Robert Rosen.

Staff Notes

At the high-profile "Best of UCLA" event on October 26, **Archive Director Robert Rosen** was a featured speaker (along with Professor Stephen Mamber) on "The Digital Revolution: New Paradigms, New Problems." Joining the staff in October was **Anatoly Niman**, who has an M.F.A. from UCLA's Department of Film and Television. He had worked in the Department's Production Office for several years. Another addition to the Archive is **Jennifer Nieboer**. Also a UCLA graduate, she had worked previously at Waldenbooks. Good luck to **ARSC Manager Andrea Kalas**, who departed for DreamWorks in late October. A long-time Archive employee, she worked as Assistant Newsreel Preservationist, then Assistant Manager and finally Manager of the Archive Research and Study Center. We also wish good luck to Archival Assistants Hamilton Underwood, Shirley van Vliet and Craig Washington, who left the Archive this fall.

UCLA FILM AND TELEVISION ARCHIVE STAFF

ADMINISTRATION

Ronda Burrell, *Secretary-Receptionist*
Cornelia Emerson, *Development and Public Affairs Officer*
Elisabeth Greenbaum, *Development and Public Affairs Assistant*
Rene Ota Hernandez, *Administrative Coordinator*
Brenda Pierce, *Accounting Assistant*
Edward Richmond, *Curator*
Robert Rosen, *Director*
Warren Thomson, *Senior Administrative Analyst*
Winnie Woo, *Accounting Assistant*

CATALOGING

Jane Magree, *Cataloger*
Susan Shapiro, *Cataloging Assistant*
Susan Wester, *Cataloging Assistant*
Martha Yee, *Cataloging Supervisor*

COLLECTIONS

Jeffrey Allen, *Archival Assistant*
Michael Brosnan, *Archival Assistant*
Don Einstein, *Television Archivist*
Jere Guldin, *Vault Manager*
Charles Hopkins, *Motion Picture Archivist*
Sally Hubbard, *Viewing Room Attendant*
Marvin Javier, *Archival Assistant*
Jennifer Nieboer, *Archival Assistant*
Anatoly Niman, *Assistant Collection Services Coordinator*
Donna Ross, *Assistant Archivist, Motion Picture Collection*
Martha Shroud, *Archival Assistant*
Denise Wilson, *Television Collection Assistant*

COMMERCIAL SERVICES

Yuri Biersach, *Telecine Coordinator*
Jonathan Fahn, *Order Processor*
Clarence Fong, *Office Assistant*
Howard Hays, *Head of Commercial Development*
Jane Petrof, *Client Services Coordinator*

DEVELOPMENT

Rosalee Sass, *Director of Development,*
School of Theater, Film and Television
Mindy Taylor-Ross, *Administrative Assistant,*
School of Theater, Film and Television

PRESERVATION

Eric Ajala, *Film Preservationist*
Blaine Bartell, *Newsreel Preservationist*
Jeffery Bickel, *Newsreel Preservation Assistant*
Rosa Castro, *Assistant Film Preservationist*
Robert Gitt, *Preservation Officer*
Bobby Pappas, *Film Preservation Assistant*

PROGRAMMING

Andrea Alsberg, *Head of Programming*
Laura Kaiser, *Programming Coordinator*
Cheng-Sim Lim, *Associate Programmer*

RESEARCH AND STUDY CENTER

Luana Almares, *Secretary*
Sally Hubbard, *Research and Study Assistant*
Lou Ellen Kramer, *Reference and Outreach Coordinator*
Steven Ricci, *Head of Research and Study*
Jim Williamson, *News and Public Affairs*

ARCHIVE

Editor
Associate Editors
Contributors
Design

Cornelia Emerson
Elisabeth Greenbaum, Donna Ross
Jonathan Fahn, David Pendleton
Martha Widmann Design

IN AND OUT OF THE COLD, 1945-1995: DOCUMENTING FIFTY YEARS OF CHANGE

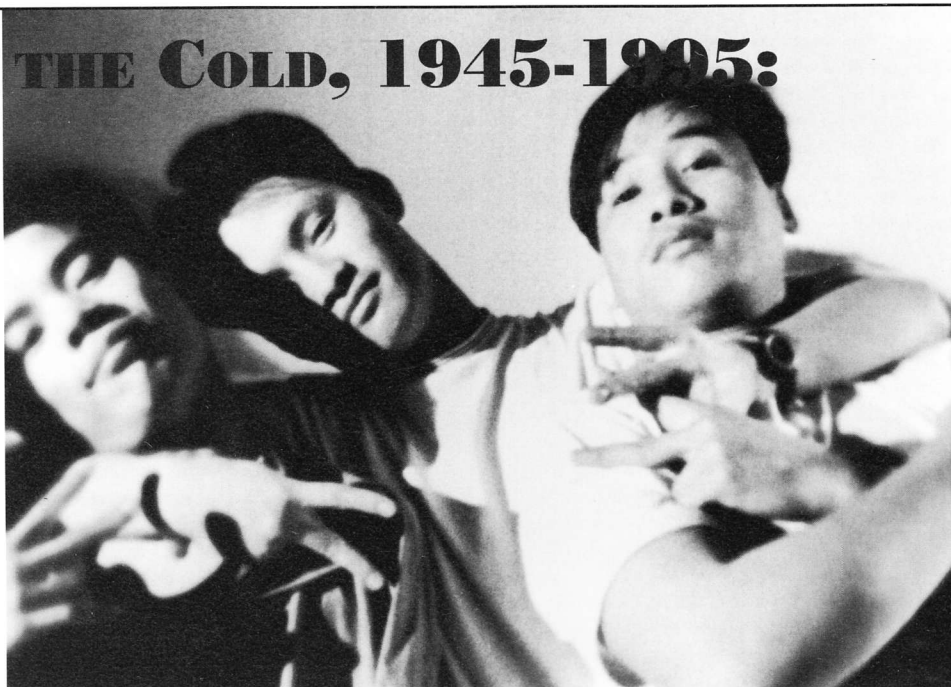
by Elisabeth Greenbaum

IDC2—The Second International Documentary Congress took place in Los Angeles from October 25-28. This year's IDC film series, "In and Out of the Cold," sponsored by the Academy of Motion Picture Arts and Sciences and the International Documentary Association, commemorated the fifty years from the end of World War II to the end of the Cold War. The Congress also incorporated diverse screenings and symposia, at multiple locations, examining the scope of this half-century's effect on documentary filmmaking worldwide.

Special events included "A Tribute to Marcel Ophuls," the celebrated documentary filmmaker who revolutionized the non-fiction genre with "The Sorrow and the Pity" (1970) and the Academy Award-winning "Hotel Terminus: The Life and Times of Klaus Barbie" (1987). The evening's tribute was hosted by Archive Director Robert Rosen. "5 Voices/5 Visions," an intimate discussion with five contemporary women filmmakers from around the world, was another highlight of the Congress; the Docufest, a series of all-day screenings of the 1995 IDA award-winning films, was yet another.

The UCLA Film and Television Archive participated in IDC2 by screening the documentary series "Constructing a Culture: Exile and Immigration in Southern California." Presented in association with Visual Communications, the nation's oldest Asian Pacific American media arts organization, and the UCLA Chicano Studies Research Center, this series of recent films and videos examined the realities of immigration to Southern California.

"Constructing a Culture" opened with the Los Angeles premiere of Jesse Lerner and Ruben



"Bui Doi: Life Like Dust"

Ortiz-Torres' "Frontierland/Frontierlandia," which observes a community's efforts to recast its national identity. Another strong title was "Bui Doi: Life Like Dust," Ahrin Mishan and Nick Rothenberg's haunting portrait of the Vietnamese immigrant and gang member, Ricky Phan.

The Archive programming also included a panel discussion entitled "Urban Ethnography: Ethnicity, Documentary and Self-Representation." The program was moderated by Karen L. Ishizuka, a media producer and curator at the Japanese American National Museum. Ishizuka is a strong advocate for the significance of home movies as representations of community and culture. Other participants included: Guillermo Hernandez, who discussed non-film cultural documentation such as old immigrant songs; Michael Cho, a filmmaker who works in the "personal documentary area"; Ruben Ortiz-Torres, who asked the question "where does documentary end and art begin?"; Babette Magolte,

who showed a clip of her film "Visible Cities," an experimental exploration of notions of home, shelter and real estate development in California; and Gina Lamb, a media artist who specializes in media created by refugee children.

As these films and videos make clear, Southern California is unquestionably the Ellis Island of our late-twentieth century, and the region continues to be enriched by its diverse communities, despite the omnipresent and oppressive existence of anti-immigrant sentiment.

UCLA-ART

**Need up-to-date program information?
Call the UCLA-ART line at 310-825-2278,
then press 4 for the Archive's film
listings. The other menu choices will
lead you to information on other arts
programs at UCLA. Or if you prefer,
call directly for the Archive's
screening schedule at 310-206-FILM.**

FX48

**UCLA Film and Television Archive
302 East Melnitz
Box 951323
Los Angeles, California 90095-1323**

Address correction requested

**Non-Profit Org.
U.S. Postage
PAID
UCLA**